

AN INTERIOR

A magazine by
The Architect's
Newspaper

Fall 2020



**Alda Ly Channels Biophilia
SHoP Revamps a Manhattan Tower
Profile: Los Angeles's Part Office
Adjaye Memorializes 1199SEIU
James Wines + Off-White
2020's Best Virtual Exhibitions**

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Editor's Note

The events of this year have been consequential. By and large, their consequences have been negative and destructive, at least where COVID-19 is concerned.

Something positive to come out of this year has been all the attention the pandemic has focused on our interior environments. Serious questions are being raised about the conditions of comfort and safety in the places where we spend most of our time—our homes and workplaces—and in transitory or temporary spaces—cafes and movie theaters, commuter and subway trains, etc. Much of this discourse has understandably turned on the often-subpar performance of HVAC systems in office buildings and mass transit vehicles and stations. Plenty of practitioners have also stressed the need for more “healthy” materials and surfaces, as well as increased access to natural light and air.

While these are all encouraging developments, the pandemic figures lightly in the following pages and stories. You can sense its ambient presence in the editorial framing of certain sections (see “Places We Missed” and “Inside Out”) and in the project selection (“Four Museums without Walls”). Admittedly, the issue’s theme has skirted the pandemic’s wider societal toll, instead generalizing the depressive and isolating effects of confinement many experienced during the lockdown. What we crave now is connectivity to nature and to each other, which partly motivated the social justice protests over the summer. That progressive valence is at the heart of Adjaye Associates’ project for the 1199SEIU United Healthcare Workers East in Manhattan (“The House that Essential Workers Built”).

Moving forward, we hope to build on the dialogues generated by the health crisis, both through our coverage and in *AN Interior* workshops we plan on launching in January 2021. We can be sure that several talents from our third annual Top 50 list have already entered into these discussions, and we’ll be keeping tabs on their propositions for the future.

Samuel Medina

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Places We Missed

As the pandemic rolls on, we admire some of the restaurants and bars we look forward to spending time in when it's again safe to do so.



Rob Culpepper



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In Vino Veritas

David Baker Architects imbues a natural wine bar in Alabama with warmth and restraint. **By Adrian Madlener**

To celebrate the emerging natural wine movement in the Deep South, entrepreneurs Brandon Loper and Trent Stewart established the Golden Age Wine bar and shop in Mountain Brook Village, a trendy suburb of Birmingham, Alabama. The duo tapped Loper's wife, Amanda Loper, principal at David Baker Architects, to transform a 2,000 square foot storefront space into an elevated yet unpretentious haunt.

The uncluttered design makes the bar's selection of over 800 wines the star of the show. Amanda Loper and her team removed drywall to uncover the 1962 building's

original structure. Opening up the double-height space, the architect was able to salvage a warm gray concrete floor. Long walls incorporate 1,600 linear feet of shelving that run from a front tasting room to a more intimate back dining room. Graphic archways create a soft transition between the spaces.

"The materiality of the space is reflective of the terroir of Alabama," Loper said. "The brick tiles on the front bar were handmade using local red clay.... Tabletops were created using remnants from a nearby stone yard."



Page 10: A long wall with shelving connects the front and back spaces in the wine bar.

Above: The bar features brick tiles made of local red clay.

Rob Culpepper



An array of sconces cover nested arched ceilings that add depth to the storefront space.

Cosmic Beauty

Inspired by traditional Korean screens, this Southern Californian restaurant creates a world of depth in a small space. **By Adrian Madlener**

The peach-hued interior of Korean restaurant Haewah Dal sits on one of Long Beach, California's main drags. The small, sophisticated space, designed by New York firm o-n, uses a series of curved frames that nest like Russian dolls to enclose the eatery's dining room. These sculpted elements turn what could have been a long, narrow extrusion into a complex space that feels like much more than a street-facing storefront.

"We drew inspiration from *irworobongdo*, a traditional decorative screen that featured prominently during

Korea's Joseon dynasty," o-n principal Davis Owen said. "We were intrigued by the efficiency of this type of screen and how it collapses an immense depth of space."

Organic furnishings join a grid of marbled sconces that evoke celestial bodies, a nod to the restaurant's name, which is Korean for *sun and moon*. With additional light emanating from recessed neon tubes, the restaurant can be washed in a slew of colors. These features break up the monolithic space and help establish a cozy atmosphere inside.

Mise-en-Scène

A new Los Angeles slurp shop draws on the visual vocabulary of films like *Blade Runner*. **By Shane Reiner-Roth**



Alan Gastelum



Far left: All-over white tiling contrasts with storefront neon lighting.

Above: Touches like the simple Matter Made stools create an efficient, casual atmosphere in the eatery.

Near left: The interior's cinematic vibe extends through the bathrooms.

Ninth Street Ramen is a sharply dressed restaurant wedged into a tight stretch of storefronts in downtown Los Angeles. It has an underground cool typical of Suplex, a local interior architecture and branding firm led by Devin Carlson and Nathan Warkentin. The duo carefully orchestrated every detail of the 875 square foot eatery, from the restrained neon signage in the front windows to the custom tubular stacking stools from Matter Made, to evoke the charm of a traditional Tokyo ramen shop, with a number of contemporary touches.

Drawing on the syncretic scenography of films like *Blade Runner* and *Only God Forgives*, the sleek design delights in apparent contrasts. The chrome-plated industrial track lighting overhead, for instance, is softened by hanging plants. Oversize mirrors placed at eye level encircle diners, reflecting the ivory-white tile walls and bar, as well as the Silver Marlin paint above (chosen by Suplex to emulate the chilly gray skies of “perfect ramen weather”), ad infinitum. The effect is frenetic, a blur of waitstaff, diners, and steaming bowls of ramen.



Continuing Education Workshops

Detailing Interiors

Designing interiors requires an excellent grasp of code, wayfinding, and aesthetics, designing interiors—no easy task, particularly at a time when health concerns are at their peak. Launching in 2021, AN's CE|STRONG Interior workshops will provide participants with the know-how to meet these challenges head-on. Over four thematic workshops, experts will lead tutorials on the most recent material strategies and innovations in the world of interiors, highlighting applications in workplace, kitchen and bath, surfaces, and lighting contexts.

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Biophilic Practice

Alda Ly helps functional medicine company Parsley Health establish itself in Southern California with subdued hues and saturated accents. **By Adrian Madlener**



Left: Ample curves in the furniture help create a nonthreatening atmosphere.

Facing page: The beachy but urban colors of the Los Angeles area informed the space's color palette.

Trevor Tondro

Building multiple locations for a brand is always an exciting design challenge.

"There's an inherent tension between consistent signature themes that define the company versus unique elements that ground it to a specific locale," said Alda Ly, principal of Alda Ly Architecture.

For the New York-based architect, outfitting Parsley Health's new West Coast outpost wasn't just a chance to solidify a design vocabulary she first introduced in the company's New York flagship; it was also a kind of homecoming.

"I grew up in the South Bay area of Los Angeles," she explained. "My memories of the region are filled with dusty pastels and strong sky and ocean tones."

Ly and her team channeled this color palette in the design of the new clinic, which includes a variety of spaces in a relatively small footprint. Located in a new West Hollywood building, the 2,500 square foot clinic incorporates a retail vestibule, a member-accessible lounge, seven physician and health coach offices, two consultation offices, a phlebotomy and lab room, and a staff office.

"Parsley's mission is focused on health and

Trevor Tondro



Trevor Tondro



community," the architect said. "Every location has a warm central community space and a kitchen that's emblematic of nutrition as a core wellness pillar."

To welcome visitors in, a calming reception area features biomorphic millwork forms and subtle nature-inspired textures. The space immediately evokes calming, organic environments.

"Wooden slat screen walls at the reception and pantry counter are great examples of this treatment," Ly said. "They bring out gorgeous shadows and help stream natural light in. The shape and materials are simple but are incredibly effective."

A curved sofa created with help from Hilko Designs has

the same reassuring quality. Placed in a corner next to tall plants, its form exudes a sense of stability and safety.

For this project, the architect adhered to the 14 Principles of Biophilic Design, which were devised by environmental consultancy Terrapin Bright Green.

The guidelines are based on "the idea that the built environment can connect humans back to nature, reduce stress, fatigue, vulnerability, and promote comfort," Ly said. "There are both direct and indirect references to nature at play at Parsley Health LA. While bringing greenery into the space is perhaps a more obvious intervention, spatial configuration and the careful calibration of elements like sound and air are also important."



Facing page: The facility's soothing colors and gentle curves continue throughout all spaces.

Above: Casual and comfortable furniture like a sofa created with Hilko Designs creates a welcoming atmosphere.



Aaron Thompson



Just Your Classic Vertical Neighborhood

SHoP's Company Building brings vintage charm to a 21st-century office. By Kate Mazade



There's something very Old Manhattan about the newly renovated Company Building in Midtown New York. Perhaps it's the little velvet chair tucked into a corner or the brass sconces that spill light down the foliage-patterned wallpaper. Or maybe it's the combination of these and other retro-inspired flourishes from SHoP Architects that bring a warmth and charm to the office spaces surrounding a massive 27-story atrium at the heart of the building.

The tower at 335 Madison Avenue originally opened in 1913 as the Biltmore Hotel and lived a second life as the Bank of America headquarters, starting in 1983. In its freshly revitalized form, the Company Building will spring into the future as a 21st-century office tower that pairs

contemporary technology with vintage touches.

"We sought to link the Gilded Age grandeur of Grand Central Terminal to a new era of transformative technology," said SHoP principal Corie Sharples. "The new interiors are meant to feel grand yet intimate and inviting, like your favorite hotel, lounge, or bar."

Grown out of a start-up incubator called Grand Central Tech, Company was founded to create a vertical campus of hospitalitylike amenities to foster community, peer networking, and venture development among its small-business tenants in the Midtown tower. SHoP was brought in to renovate the lower ten floors. The firm exposed large steel trusses and opened sightlines



Blaine Davis

Previous spread: Stitched-together vintage rugs create a centerpiece for the atrium.

Facing page: Furniture and finishes with retro touches mixed with a generous number of potted plants lend the space a lived-in feel.

Above: The massive atrium is surrounded by flexible work spaces.

Blaine Davis



between the atrium lobby, double-height library-themed Perch lounge, and sepia-toned Bergamo's bar.

"This project presented us with a fantastic opportunity to think about how the design of physical space can influence and facilitate the human interaction within it," Sharples said. The project, totaling 350,000 square feet, also includes an amphitheater, flexible presentation spaces, a seventh-floor bistro, and a block-long terrace overlooking Grand Central Terminal. The multiphase project broke ground in the spring of 2017, and the main spaces and amenities are now completed. Future phases include additional retail space and a wellness center.

SHoP aimed to create a neighborhood within the

building. To achieve this, the firm outfitted the interior with natural materials like stone, wood, and brass to unify the various spaces while giving them each a distinct atmosphere with touches such as hand-dyed leather Italian upholstery, custom walnut shelving, large mirrors, and bold concrete tiles. Vintage rugs sourced from around the world were hand-stitched together to create a unique centerpiece in the main lobby.

"To tie [technology and hospitality] together, we applied a raw yet refined palette," Sharples said. "Rich jewel tones, wood paneling, and Venetian plaster mixed with exposed steel and concrete."

Rachel Vanni



Facing page: Though antique design objects adorn the space, the flexible work sites are thoroughly modern.

Above: Exposed steel trusses mixed with leather furniture create a clubby, vintage feel.



Derek James

Parts High & Low, Old & New

Los Angeles-based Part Office balances the subtleties of each project's layered history with the demands of the present. **By Shane Reiner-Roth**

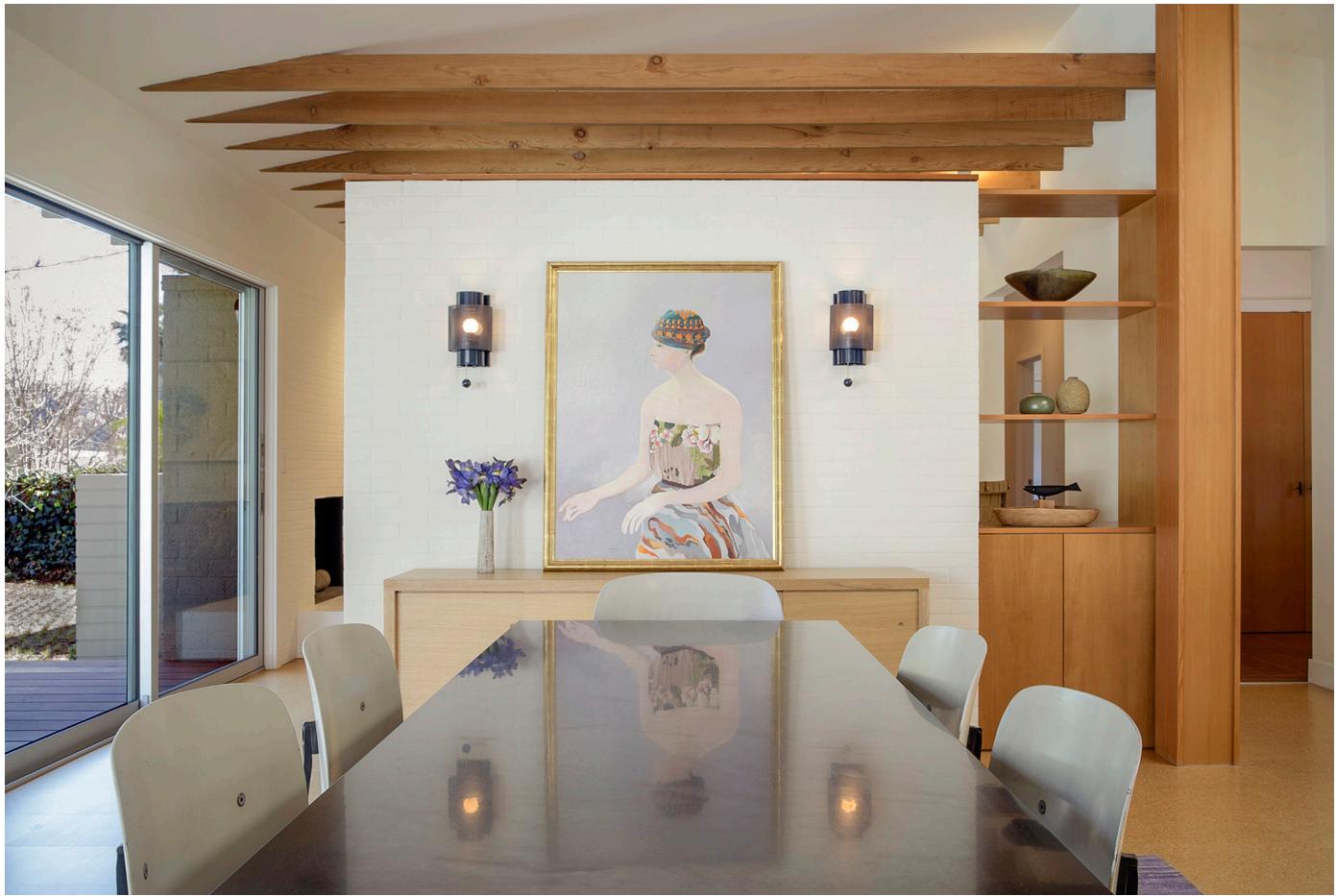


Facing page: Jeff Kaplon and Kristin Korven founded Part Office in Los Angeles five years ago.

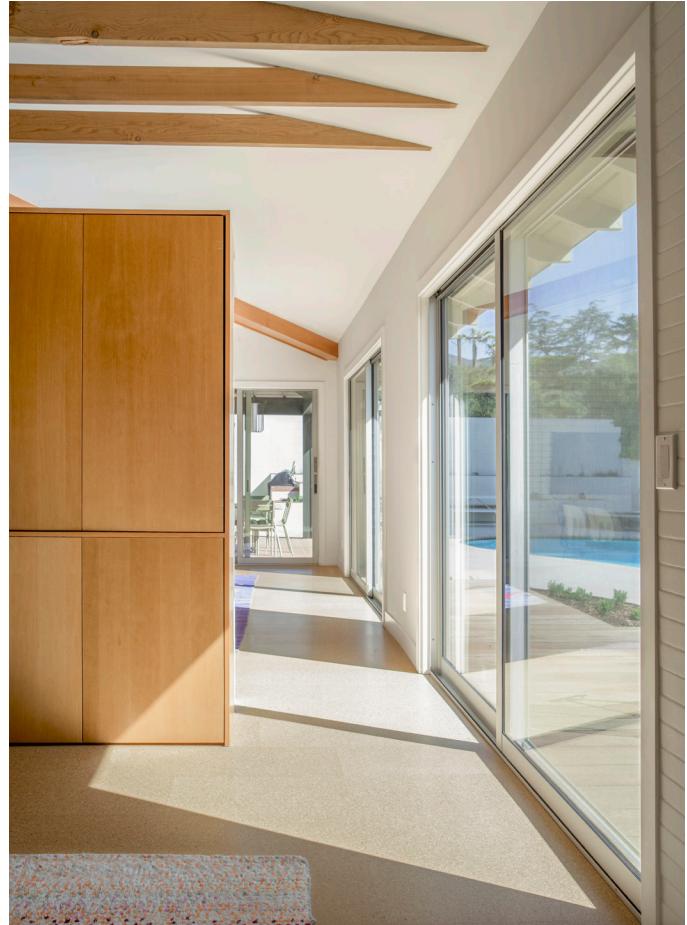
Above: The firm's Mar Vista House renovation finished in 2019.

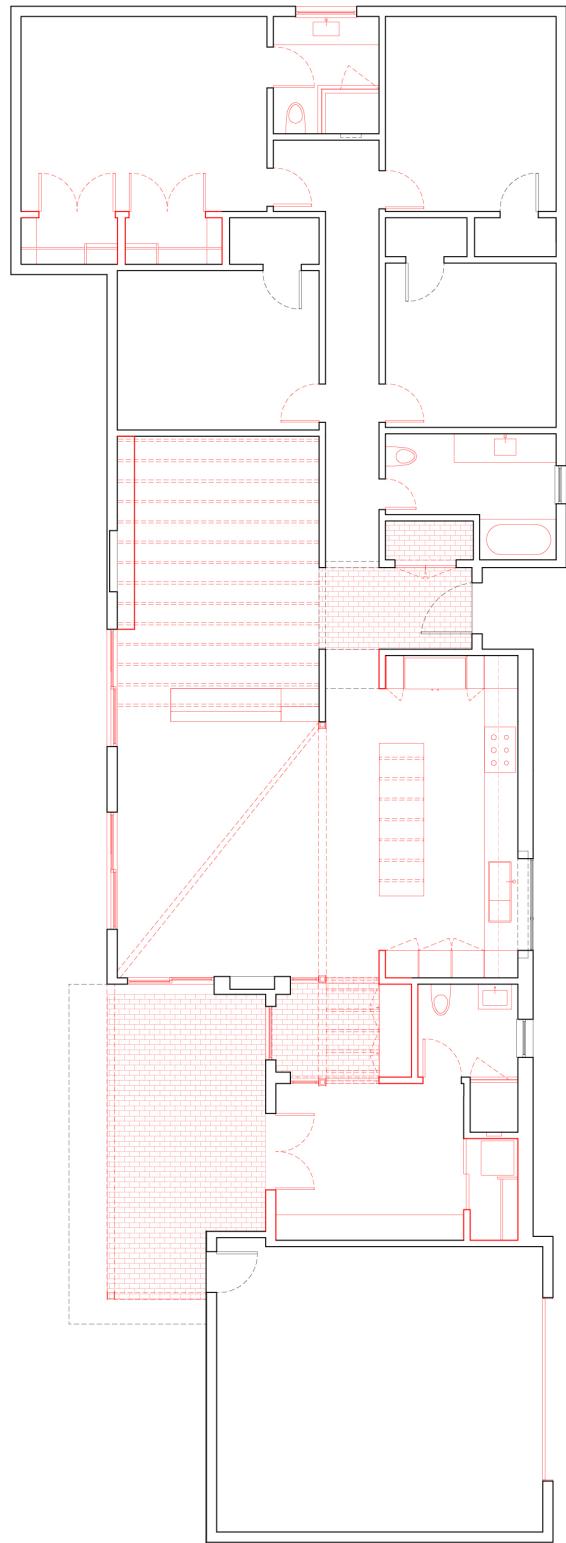
Jeff Kaplon and Kristin Korven, the meticulous design duo behind the architecture and interiors firm Part Office, have called northeast Los Angeles home since establishing their practice five years ago. Korven grew up in the nearby Santa Clarita Valley, developing an affection for the more nondescript aesthetics of Southern California's built environment, while Kaplon moved to L.A. in 2012 and has since developed an appreciation for the city's peculiar architectural legacy. "We want to make aesthetic and emotional connections to various stages of 20th-century architecture with our work," said Korven.

Locally, the married partners have made a name for themselves through an unwavering commitment to precision and craftsmanship and a focus on materials and the subtleties of their effects. Yet it is their ability to elevate inexpensive materials, through detail and subtle handiwork, that puts them in line with earlier L.A. architects—Rudolph Schindler, Frank Gehry, and Eric Owen Moss, to name a few—who routinely treated stucco and plywood as precious resources. A handful of collaborations with the equally fastidious Mexico City-based firm Productura on projects around the city, including temporary structures for the 2020 Art Los Angeles Contemporary art fair and a private library for the architecture critic Christopher



Anna Beeke





Facing page: La Canada House, the renovation of a 1950s ranch home, finished in 2016.

Above: La Canada House plan

Hawthorne, have further honed Part Office's impeccable design credentials.

Its first commission, completed in 2016, was for a renovation of a 1950s California ranch house in La Cañada Flintridge, an affluent small city abutting the Angeles National Forest. Kaplon and Korven were asked to contend with the familiar trappings of the style: diamond-patterned windows, a low-pitched roofline, and an interior starved of natural light. Rather than overlook or conceal the home's quotidian features, however, they exposed the existing ceiling structure while adding new supports, opening up the floor plan, and providing unobstructed views of the backyard.

Nearly every one of Part Office's subsequent projects has proceeded from a similar set of circumstances, positing a strategy of reuse rather than teardown. "We try to not see any building as a lost cause," Kaplon emphasized in a phone interview, "even if they're generic or in disrepair." Part Office's material palette has expanded over the years as it balances the subtleties of each project's layered history with the demands of the present, resulting in new bridges between architectural styles.

Fairfax Garage, for instance, is a former car detailing complex that Part Office converted into a mixed-use retail and office space in West Hollywood. The street-facing facade of one of the two original buildings was given a cool jade-green coat of paint and crowned with similarly tinted aluminum siding for the floor above, while the other wears a perforated metal veil that faintly reveals the masonry structure beneath. Its large ground-floor windows reflect the scale and placement of the original roll-up garage doors that once stood in their place, and they are large enough to offer glimpses of the lightly speckled linoleum flooring and bleached cork walls from the outside.

Kaplon and Korven's two most recent residential projects, both completed in 2019, offer the greatest insights into how they shake high design free from tight budgets. The Eagle Rock House, originally a "quintessential, non-distinct suburban Los Angeles home" when it was first built in 1963, according to Korven, was extensively renovated without erasing its past. The partners reenvisioned a once ungainly staircase as a sculptural centerpiece clad in low-cost, construction-grade plywood and partially extruded toward the entrance to form a long bench. Its stark contrast with the terrazzo flooring and other muted interior finishes throughout achieves the high/low interplay the firm regularly employs as a cost-effective design gesture.

The renovation of the Mar Vista House, originally built in 1953 on the opposite side of the city, required visual tricks that would produce the illusion of spaciousness without breaking the bank. After the firm discovered that it would be too costly to raise the ceiling height of the main gathering space, the architects chose instead to partially "lower" the floor using a sunken living room, popularly known as a conversation pit in the 1950s and '60s. Korven explained that they "wanted it to feel like an original feature of the midcentury home," but the lowered



floor had the additional effect of providing a virtually unobstructed view of the rear garden. With money to spare, Part Office assigned unique materials for each room and created several custom furniture pieces that further economize the limited space within the home.

While the COVID-19 pandemic continues to turn the architecture field on its head, Kaplon and Korven are too busy at work to let it redefine their practice. Indeed, they are only hitting their stride. The pair are currently in the design phase of several projects across the various ecologies of the greater Los Angeles area—from another home renovation in the hills of Mount Washington to their first live/work development near the beach in Venice—which have allowed them to further expand their material palette. “We’re excited to receive more and larger-scale commissions,” Kaplon said, beaming, “but never at the expense of our attention to detail and love of craftsmanship.”



The Eagle Rock Kitchen incorporates a colorful nod to its owner, a stained glass artist.

Part Office



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AN INTERIOR TOP 50 ARCHITECTS

For *AN Interior*'s third annual top 50 list, we gathered the architects and designers from across the United States creating the most exciting interiors today. While the future of design is anything but certain, especially in 2020, these firms offer hope that the environments in which people play, work, and learn can continue to become more beautiful and humane.

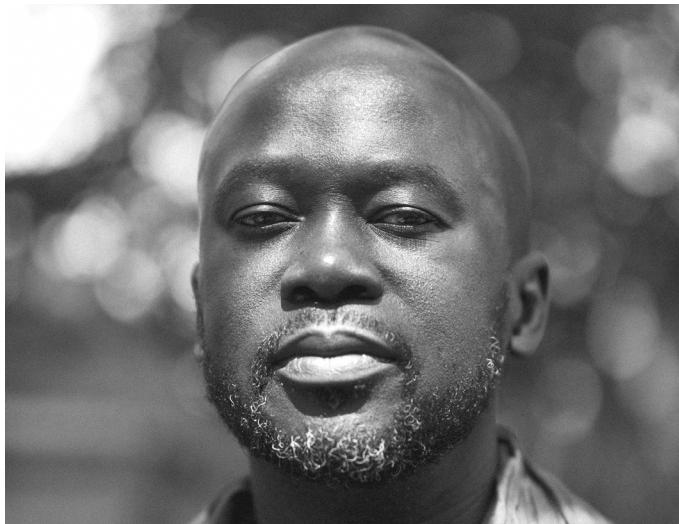
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Bestor Architecture

Los Angeles



Bestor Architecture's Ashes & Diamonds, a vineyard in Napa, California

Top: Chris Schwagga | Bottom: Bruce Damonte



The Grass House in Washington, D.C., designed by bld.us

bld.us

Washington, D.C.

Büro Koray Duman

New York and Istanbul

Charlap Hyman & Herrero

New York and Los Angeles

CIVILIVN

New York

Dash Marshall

New York and Detroit

Design, Bitches

Los Angeles





Husband Wife's Dumbo Residence
in Brooklyn, New York

Float Studio

New York

General Assembly

New York

Hacker

Portland, Oregon

Heliotrope Architects

Seattle

Husband Wife

New York

Inaba Williams

New York



Elysium offices in New York City, designed by Float Studio

IwamotoScott Architecture

San Francisco

Jaklitsch / Gardner Architects

New York

Leong Leong

New York

LOVEISENOUGH

New York

LUBRANO CIAVARRA Architects

New York

Maria Milans Studio

Madrid and New York



Cultureplex, a multiuse space in Manchester, United Kingdom, designed by LOVEISENOUGH

Top: Montse Zamorano | Bottom: Andrew Meredith



Rooftop Prim, a event space in Mexico City designed by PRODUCTORA

Marlon Blackwell Architects
Fayetteville, Arkansas

**Michael Hsu Office of
Architecture**
Austin, Texas; and Houston

Montalba Architects
Lausanne, Switzerland; and Los Angeles

Michael K Chen Architecture
New York

Morris Adjmi Architects
New Orleans, New York, and Philadelphia

Norman Kelley
Chicago and New Orleans

Olson Kundig
Seattle

OMA New York
New York

Peterson Rich Office
New York

PRODUCTORA
Mexico City and New York



The Citizenry Offices in Dallas, Texas, designed by Thoughtbarn

Slade Architecture

New York



Stayner Architects

Los Angeles

Spiegel Aihara Workshop (SAW)

San Francisco

SO-IL

New York

Studio Blitz

Denver, Los Angeles, and San Francisco

Studio O+A

San Francisco

Top: Lisa Petrole | Bottom: Courtesy Slade Architecture

T.W. Ryan Architecture

New York and San Francisco

Thoughtbarn

Austin

Tres Birds

Denver

Utile

Boston

Vladimir Radutny Architects

Chicago

Wolfgang & Hite

New York

WORKac

New York

Worrell Yeung

New York

WRNS

Honolulu, New York, San Francisco, and Seattle



Wolfgang & Hite's Wish Atlanta boutique

Staying Productive

Manufacturers have wasted no time rolling out new and improved products, like the Hightower Focus Screen shown here, for a remote working future.

Courtesy Hightower



Rolling in Style

As the number of people working from home grows, so does the need to work from home comfortably. Fortunately, the latest task chairs are as easy on the eyes as they are on the lower back.

By Gabrielle Golenda

All images courtesy of the manufacturers



SW_1

By Scott Wilson and MINIMAL

Coalesse

coalesse.com



Citizen

By Konstantin Grcic

Vitra

vitra.com



360°

By Konstantin Grcic

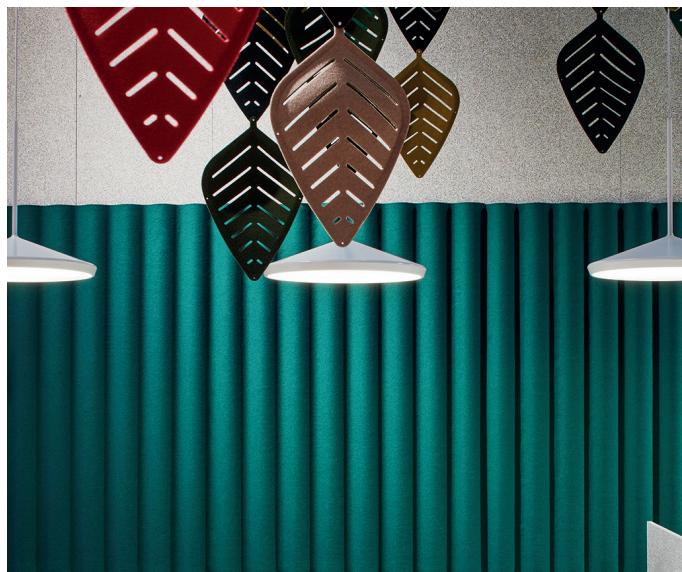
Magis

magisdesign.com

Video Meetings, without Interruption

Entire households are working, learning, and coexisting all day in the same space. Dampen sounds from digital classrooms, family members' work calls, and everything else with these acoustic barriers.

By Gabrielle Golenda



Scala Family
Abstracta
abstracta.se



AK 2 Workplace Divider Lamp
De Vorm
devorm.nl



Palisades II
Spacestor
spacestor.com



GRID
By Ronan & Erwan Bouroullec
Established & Sons
establishedandsons.com



BuzziRing
BuzziSpace
buzzi.space



Focus Screen
Hightower
hightoweraccess.com



Sarto Screen
Steelcase
steelcase.com

The Task at Hand

It's been 101 years since the invention of task lighting by German engineer Curt Fischer. From its origins in factories and workshops, the typology found its way to corporate desks and eventually into homes, where it continues to fuel focus in a variety of applications. **By Gabrielle Golenda**



Pivot
ANDlight
andlight.ca



Tab Table
By Edward Barber and Jay Osgerby
FLOS
usa.flos.com



Awkward Light
Karakter
karakter-copenhagen.com



Lampe de Bureau
By Jean Prouvé
Vitra
vitra.com

All images courtesy of the manufacturers



Global Lighting

These new spherical lighting fixtures come in sconce, table, floor, and pendant typologies. They can be creatively positioned to compose both diffused and direct lighting environments suitable for a variety of purposes. By Gabrielle Golenda

Night Lights

These beacons of light illuminate outdoor evenings with a warm glow, extending the functionality of exterior spaces.

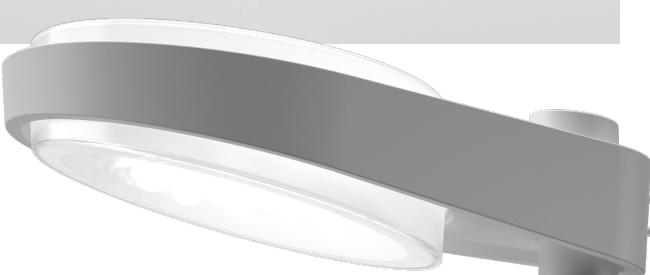
By Gabrielle Golenda



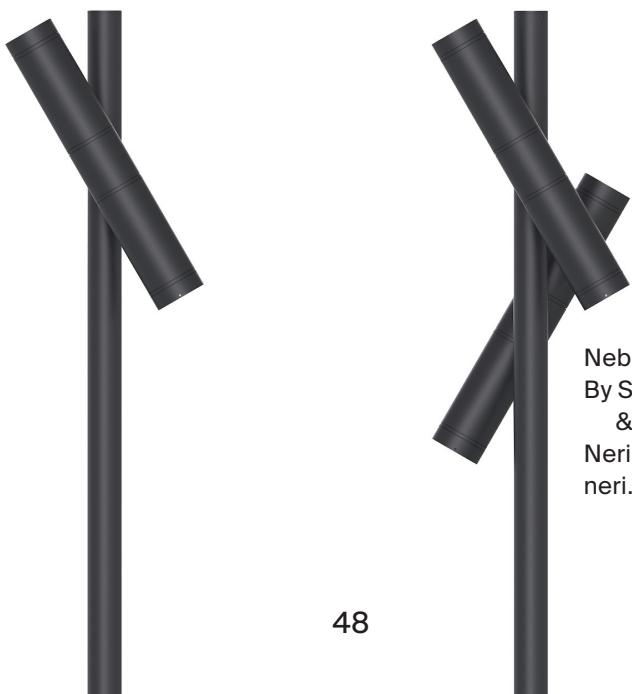
Amidaba
Luceplan
luceplanusa.com



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Kettal
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LP Capsule
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Henning Larsen
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louis poulsen.com



Nebula
By Skidmore, Owings
& Merrill (SOM)
Neri
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PRODUCTS

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Inside Out

At a moment of confinement, these projects blur the indoor/outdoor distinction to highlight the joys of living close to nature.

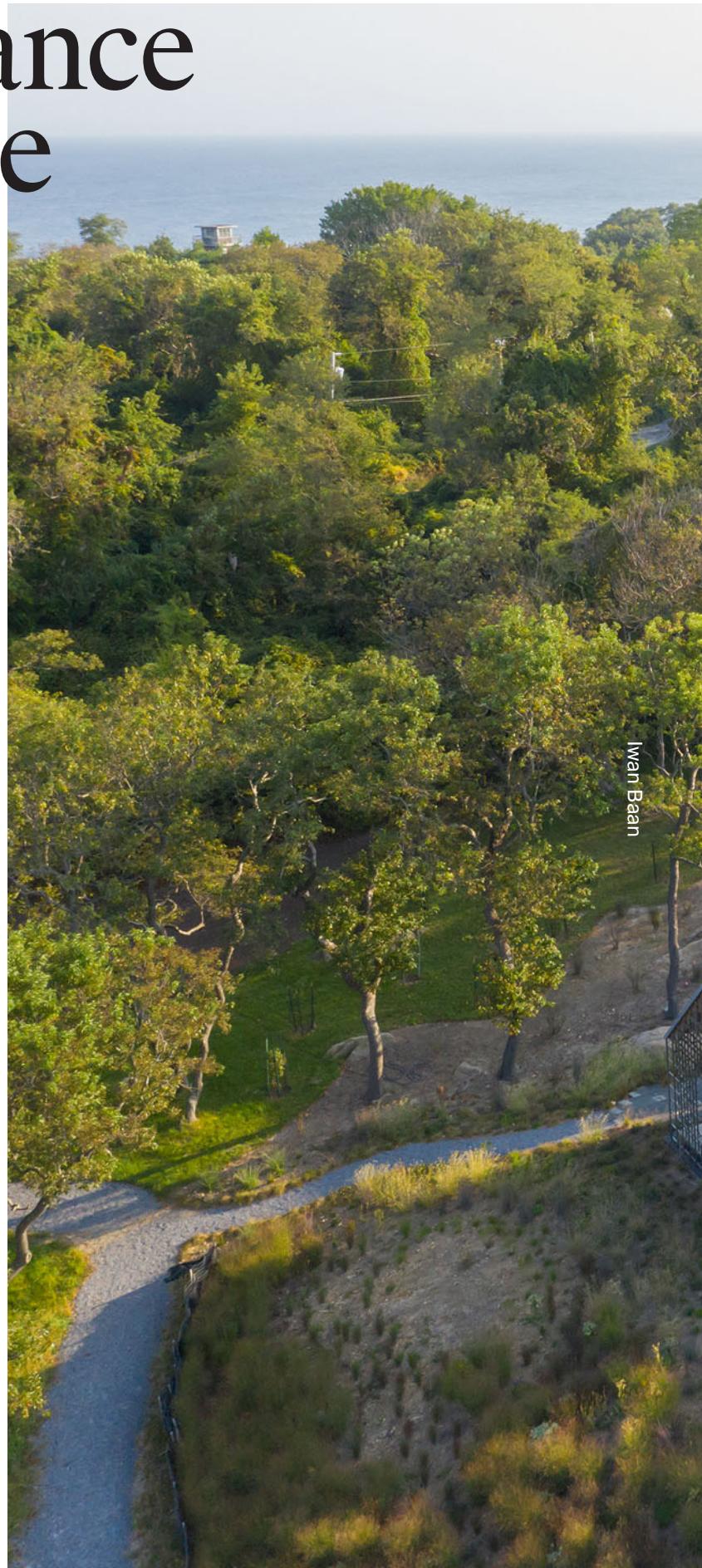
Zero-Tolerance Architecture

For the clients, the search for this Long Island home was the destination. By Samuel Medina

To say that the Duravcevic-Ben-Ari House on Long Island's North Fork is the product of many hands would be an understatement. At least two architecture offices—SO - IL and Shenton Architects, both New York-based—and a handful of design consultants were involved at any given point in the home's construction and fitting out. Heading up the design team were the clients themselves, filmmakers Dana Ben-Ari and Nikola Duravcevic, plus Duravcevic's artist brother Aleksandar Duravcevic. Meetings stretched on for hours. Opinions proliferated.

And decision-making stalled: The project lasted seven years, from start to finish. "There were two children when we started and three at the end," SO - IL founder Florian Idenburg noted wryly. (He, partner Jing Liu, and their children are friends of the family.) "Florian joked that we rejected so many fireplace proposals that we could fill a coffee-table book with them," Nikola recalled, referring to one of the project's standout elements.

The protracted design and construction phases had one benefit, in that nearly every aspect of the cross-shaped, 6,500 square foot house developed a backstory of its own. The loadbearing, five-ton stainless steel lattice off the living room, an aperture cutout at its center to frame the sea, recalls a filmstrip. The precast cement modules of the Brutalist-cool fireplace are fluted, a detail worked out by Aleksandar and executed by Essex Works out of Brooklyn. The fireplace's profile is reminiscent of a Doric column, while the hardness of the material and overall physiognomy are a private allusion of sorts to



Iwan Baan





Iwan Baan

the architecture the brothers saw around them when they were growing up in the former Yugoslavia. The continuous porch derived from the *engawa*, or Japanese equivalent of a veranda, which Idenburg and Liu came to appreciate during their shared stints at SANAA's Tokyo office years ago.

And then there is the cruciform layout itself, an ecclesiastical motif that elevates the house to the realm of the spiritual, noted Nikola. This is another remembrance, of travels to Italy, where he and Ben-Ari renovated "a thousand-year-old church into a home." The touchstone is another church, one outside Montepulciano, Italy, that the couple stumbled across. "It's a church that looks like a modernist building," as Nikola described it. "The exterior and the interior are the same—incredibly barren, with the same travertine stone inside and out. Tadao Ando would have loved this church."

The house hangs together, inside and out with a monastic kind of grace. Yet grace is not a given in architecture, but rather the intangible result of close calibration. Each notch of the cross is crowned by a steeply pitched roof but not too steep, Nikola stressed. "I had an argument with Florian, who is Dutch, [about] the pitch of the roof, which felt very Dutch and churchlike. I wanted you to walk through the house and get the scale right away."

Nikola is detail-oriented, to put it mildly, so he had a natural confidant in architect Carl Shenton, who joined the team after the exterior design concept had been more or less fixed. Shenton contributed technical insights gleaned from working on luxe beach houses for Richard Meier & Partners Architects and 1100 Architects, including one nearby for Niko-

Previous spread: The cross-shaped Duravcevic-Ben-Ari House stands on a hilly oceanfront site on Long Island's North Fork. The namesake clients, Dana Ben-Ari and Nikola Duravcevic worked with SO - IL and Shenton Architects to design and build the house.

Above: The dining room is situated at the center of the 6,500 square foot house. The main level takes up the majority of that floor area. Together with Carl Shenton and Aleksandar Duravcevic, Nikola (Aleksandar's brother) developed the interior design. To that end, he drew on the talents of Andre Herrero of the Brooklyn firm Charlap Hyman & Herrero, curtain maker Erik Bruce, and Florentine designer Duccio Maria Gambi, with whom the owners had previously collaborated. Several of Gambi's pieces are strewn about the house.

Facing page, top: The showstopping fireplace separates the dining room from the living room. SO - IL came up with the "Jengalike" composition; Aleksandar developed the material and surface treatment; and Shenton worked out the technical details.

Facing page, bottom: A detail of the fireplace's fluted precast cement modules. Nikola is working with the designer Jonathan Nesci on an oversize aluminum credenza to complement the fireplace.







Facing page: The primary bedroom features a stone bathtub by the Italian manufacturer Vaselli, which also contributed the all-stone bathroom fittings.

Above: The kitchen units feature continuous elm veneer, whose detailing fell to Aleksandar. The cabinetry was done by Markovic Fine Craft Woodworking.

Following spread: The house features several bespoke installations, perhaps none more elaborate—or structural—than the loadbearing stainless steel lattice that screens off a porch.

Ia's former business partner. "The work I had done in the past is what I call 'zero-tolerance architecture,' where everything requires very precise coordination, very precise shop drawings and design drawings, to achieve very refined results," Shenton said.

Refinement entails commitment, and Shenton accompanied Ben-Ari and Nikola to a stone quarry to select the blocks for the home's bathrooms. The manufacturer Vaselli provided the drawings for all of them, "working down to the millimeter," Shenton said. The children's bathroom features all-over terrazzo, while the primary and first-floor bathrooms are fitted out in travertine, integrated vanities included. Vaselli also inspired the stone library shelving, which Nikola plucked out of the company's catalogue.

Buried among the assorted historical and cultural references that the team brought to bear on the house lies Le Corbusier, who liked to say, striking a high-priestly tone, "Creation is a patient search." Idenburg echoed this: "With these kinds of houses it's very personal. It's a search for something that feels right."



Country Slickers

Of Possible provides Berkshire retirees with a spare home that celebrates personal memory and modern convenience.

By Adrian Madlener



Rory Gardiner



In the historic heart of the Berkshires rises a modern bungalow resembling more an exactingly crafted sideboard than the two-story colonial it replaces. “Colonial” feels intrinsic to this part of western Massachusetts, which attracts week-enders to its quaint old villages, rolling hills, apple orchards, and horse corrals. For the newly retired husband-and-wife owners of the Berkshire Residence, who were both raised in the area (the wife on the property itself) and wanted a restful home in line with their current needs, it was important that their architect channel that same vision of the good life.

“The brief was to create a one-story home that could express the owners’ values and, at the same time, celebrate the memories of the property,” said Vincent Appel, principal of the Boston- and New York-based architecture firm Of Possible. Using evocative material choices and subtle spatial cues, Appel’s design enhances this *genius loci*, making it a felt presence throughout the house. “It feels like it is of the New England landscape,” he added, “but then it starts to misbehave as the geometry is tweaked.”

Warm cedar siding, sourced locally and meticulously detailed, clads the exterior of the house while also framing the wraparound terraces. The largest of these spans an entire bay in plan and, with its hanging fireplace, extends the ample living area outward. Meanwhile, floor-to-ceiling win-

Facing page: Locally sourced cedar siding clads the house.

Above: A living space mixes contemporary items, like a new Warp & Weft rug, and vintage furniture, like the 1968 Vincent Cafiero custom leather sofas.

Rory Gardiner







Previous spread: A Focus Fire-places Gyrofocus fireplace adds warmth to an outdoor space.

Above: Custom-milled built-in shelves and cabinets echo the home's cedar siding.

Rory Gardiner



dows in every room bring the pastoral setting indoors, with custom-milled built-ins picking up on the woodsy theme.

The clients, who share a background in the culinary arts and wine tasting, requested a professional kitchen, with all the bells and whistles, and a root cellar to store wine—so much the easier to cater to their many parties. (The ten-seat dining table also helps.) A central spine containing the pantry, bathrooms, and closets forms a privacy buffer shielding three bedrooms and a small library from the social zones of the house.

Appel lifted the floor plate 18 inches off the ground, which not only prevents snow from tracking in during the brutal winters (the Berkshires average 65 inches of snowfall a year) but also helps the interiors retain their heat—in keeping, Appel noted, with Passive House standards. Experientially, elevating the floor elevates the eyeline, which changes inhabitants' relation to their surroundings. From within the house, the artfully framed vistas of the property—of the venerable maple tree, say, or the familial two-story colonial (which was relocated for use by the wife's sister)—put occupants in a contemplative mood.

It's not just nature but the house itself that begins to look different, Appel said. "When the clients have guests over and they sit along the home's perimeter, it begins to look like a piece of furniture."

Above: A bedroom's view is framed by a full-height window.



Kelly Callaway

Mountaintop Living

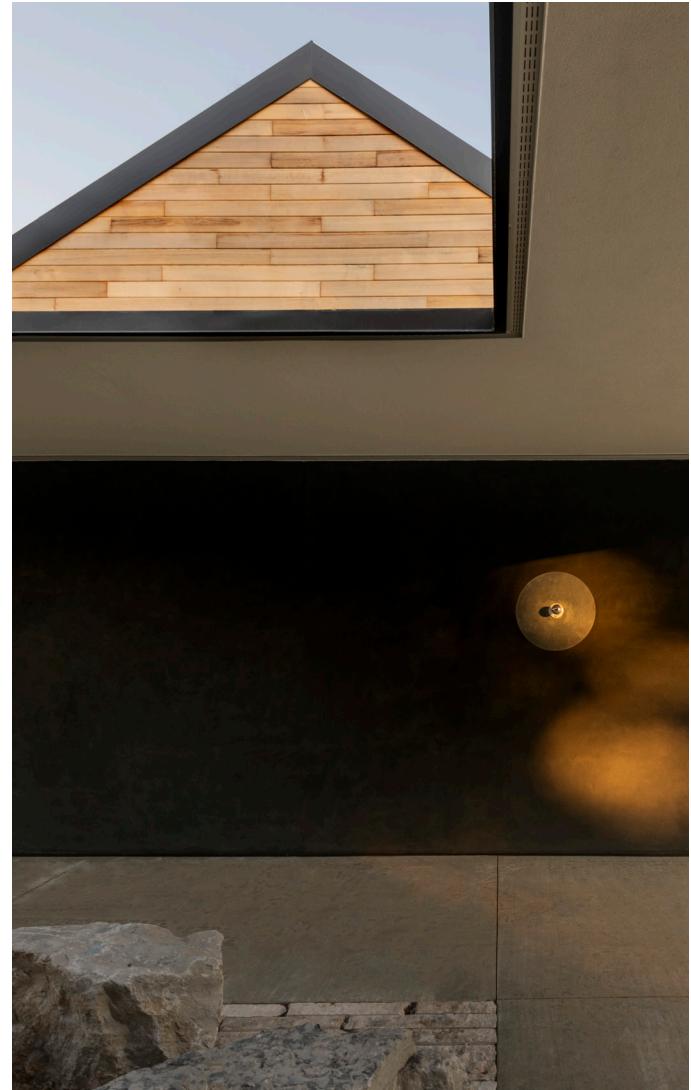
BNIM's Ozarks Education Center gives new meaning to bringing the outdoors in. **By Kate Mazade**



Above left: The education center's form is an interpretation of the traditional dogtrot parti.

Above left: Western red cedar clads the exterior of the facility and adjacent sleeping cabins.

Above right: A James Turrell-inspired oculus punctuates the central courtyard.



Nestled among trees in rural Cedarcreek, Missouri, the Ozarks Education Center was designed by Kansas City, Missouri-based firm BNIM to embed Missouri State University student researchers within a forested upland.

The center "serves as a threshold to the outdoors," said BNIM project manager Josh Harrold.

The 4,310 square foot education center, which was completed in March, opens its interior spaces to their surroundings by making a contemporary twist on a vernacular form: the dogtrot porch. The center's porch divides educational common areas on one side of the rectangular gabled building from residential spaces on the other, and operable barn doors protect the porch from inclement weather. Separate sleeping cabins to the side of the main building are tucked into the site's slope.

"Historically, dogtrots were used to help provide a different microclimate," said project architect April Trotter. "The geometry of the building speeds up the wind that goes through the dogtrot, easily making that space about 15 degrees cooler than outside in the summer."

But the porch is more than just practical—it's the heart of the building. The BNIM team transplanted the idea of seven cardinal directions from other projects with the Lower Sioux and Oglala Lakota nations to the Ozarks, and it wanted the

Kelly Callewaert





Facing page: Boulders are meant to ground the center of the building.

Above: Operable walls connect interiors to the outdoors.

dogtrot to connect to all seven directions. It links the main building's northern and southern halves, looks east to the sunrise and west to the sunset, and opens upward through a James Turrell–inspired oculus. Large stones ground the occupants upon the earth while centering attention on the seventh direction: inward. The dogtrot serves as an exterior living room, a hub where students can gather and mix as they come and go.

The center uses a neutral palette. Its exterior is wrapped in western red cedar that will turn silver as it ages, and the interior features gray eco-linoleum flooring and white walls. The color and texture of the forest surroundings, visible through expansive glazing, enliven the indoors. Exposed black trusses and columns hidden in the operable Kawneer Trifab 451T storefront system open common areas to mountain breezes, passively cooling the space. The three cabins function similarly, drawing cool air from a nearby creek. With traditional placemaking and sustainable strategies, the Ozarks Education Center teaches students to center themselves in the landscape and learn from it.

The histories of 1199SEIU and American labor are etched on the walls of the union's new Adjaye Associates-designed home. By Samuel Medina

The House that Essential Workers Built



1982 SEIU PRESIDENT DENNIS RIVERA,
REVEREND JESSE JACKSON AND OTHER
WITH CARDINAL JAMES O'CONNOR
DURING THE 1982 HOSPITAL STRIKE



Previous spread: The new member spaces at 1199SEIU United Healthcare Workers East's Manhattan headquarters foreground the union's influential past. The 16,500 square foot project spans four floors.

Above: A selection of quotations in brass lettering are strewn throughout the spaces. They include excerpts from Martin Luther King Jr.'s "The Other America" speech, which he gave to 1199 members in March 1968.

Six weeks before his assassination in early April 1968, Martin Luther King Jr. delivered a short but galvanizing address to members of union local 1199, New York City. Referring to himself as a “fellow 1199-er,” King lauded the union’s reputation for progressivism in the wider context of American labor, whose conservative elements bristled at integration campaigns and supported the Vietnam War. “I would suggest that if all of labor would emulate what you have been doing over the years,” King told 1199 members, “our nation would be closer to victory in the fight to eliminate poverty and injustice.”

Select quotations from King’s “The Other America” speech, as it came to be known, are memorialized on the walls of 1199SEIU United Healthcare Workers East’s new member spaces, located at the base of 498 Seventh Avenue in Manhattan. Called out in brass lettering against a largely monochromatic backdrop, the quotes quietly reinforce 1199’s identification as “the authentic conscience of the labor movement,” as King put it. Giant likenesses of pivotal labor and social justice leaders—from Frederick Douglass to Malcolm X—are stentorian by comparison; an effigy of King spans three of the wing’s four stories. Archival photographs of picket lines and street demonstrations have also had their dimensions enlarged.

The member spaces were designed by the New York office of Adjaye Associates, whose principal, the British-

Ghanaian architect David Adjaye, accepted the commission after 1199 president George Gresham cold-called him in 2018. Gresham asked Adjaye to meet him at his office—then at the Martin Luther King Jr. Labor Center on 43rd Street, the union’s erstwhile home—in order to initiate him in the union’s history and its current needs. A growth in membership over the decades had forced 1199 to find spillover space for its operations, which had the effect of shunting the union’s organizational apparatus from its benefits offices. Adjaye would need to unify these two branches under one roof on Seventh Avenue.

Early on in the talks, Gresham tipped Adjaye off to the union’s vast photo archive—a cache of black-and-white photographs, many depicting 1199’s activities in the civil rights era—which was beginning to be digitized. Adjaye was intrigued. “I was inspired to bring [the union’s] history into this new building,” he recalled. “I felt that the best way forward was to print the images onto the surfaces of the walls.”

By chance, Adjaye was fresh from a trip to Mexico, where he had toured the Cerámica Suro tile factory in Guadalajara with its owner, José Noé Suro. The photographs, Noé Suro later relayed to Adjaye, could be expanded and printed on tiles at little cost to their fidelity. Working with digital files of the photographs, Noé Suro’s team projected a 2-inch-by-2-inch grid onto each image, accounting for the tile dimensions, as well as 2 millimeters of grout. The



The architectural repertoire is limited to a few elements and materials, including smoky concrete cladding and barrel vaults that ripple across the ceilings of all four floors.





Above: An effigy of the abolitionist and political firebrand Frederick Douglass.

Facing page: The architects worked with mosaic artisan Stephen Miotto to re-create an Anton Refregier mosaic mural that crowned 1199's previous home at 310 West 43rd Street.

Dror Baldinger



Dror Baldinger

process, which involved touching up the images, ceramic printing, glazing, firing, and laying the tiles in a “mesh” for easy installation in New York, took eight months.

Gresham had hoped that the spaces would have the “feeling of a museum rather than an office building,” and in line with that desire, Adjaye opted for a refined and restrained material palette. Terrazzo and travertine for the flooring and smoky GFRC panels affixed to the structural columns and piers predominate, though there are alluring flourishes of black marble and especially brass, which gets picked up in the aforementioned quotations, the trim on the glass rail guards, and the banding around doors and other thresholds. (A sculptural water fountain is the most fulsome application of the alloyed metal.) Concrete barrel vaults, with LED strips inserted into the intermediate channels, ripple overhead. Taken as a

whole, the design is discreet and unobtrusive because “the images are so powerful that you don’t need anything else,” Adjaye said.

In addition to enrollment and training offices and clinical consultation rooms, the project features an art gallery and a 600-seat auditorium. This provision of cultural offerings under the mantle of Bread and Roses—an age-old labor slogan that acknowledges the importance of attending to all aspects of workers’ development, not just their economic needs—has historically set 1199 apart from other unions, noted Gresham.

As regards 1199, a union that has made huge gains for American health-care workers, “[t]he plurality of issues they have [historically] dealt with is literally reflected” in the architecture, Adjaye said. “You did well if you made a decision [to embrace social justice] 50 years ago that is still relevant to our world now.”

Renovating Rothko

Architecture Research Office
brings the Rothko Chapel closer
to its creators' vision. By Aaron Seward



Elizabeth Felicella



Elizabeth Felicella

Previous page: A new louvered skylight improves the lighting conditions inside the chapel.

Above: Barnett Newman's *Broken Obelisk* sculpture stands outside the building.

Following spread: The renovation brings the space closer to the spiritual, contemplative environment it was always meant to be through subtle and meticulous interventions and improvements.

Houston's Rothko Chapel is open again following an update by Architecture Research Office (ARO). The chapel originally opened in 1971 and is part of local philanthropists John and Dominique de Menil's cultural legacy, which includes the neighboring art museum The Menil Collection. Designed collaboratively by patrons, painter Mark Rothko, and architects Howard Barnstone and Eugene Aubry, the chapel is an unassuming octagonal structure with beige brick walls. It is both a site-specific art installation housing 14 enormous bespoke paintings from Rothko's dark period and an interfaith chapel with a mission of promoting civil rights.

The most recent work by ARO follows a 1999 refresh that addressed some of the building's shortcomings, including acoustical problems and glare from the skylight. Neither the first iteration nor the previous renovation, however, lived up to the original designers' aspirations, which were to create an environment for spiritual enrichment and self-discovery. Whether it was the bad lighting or the popcorn ceiling, something broke the spell Rothko's paintings were meant to cast.

"[This renovation] wasn't a restoration," said ARO partner Stephen Cassell. "It was about strengthening the original intent of the experience."

Improving this experience began on the exterior, where the architects darkened the paving of the entrance plaza to reduce glare and prepare the eye for the inner sanctum. The existing

door was shifted outward and a replica of the door was added within the vestibule, forming an insulating air lock. A bookstore was moved out of the antechamber, which was resurfaced with acoustic plaster and painted a slightly darker color. Acoustic plaster was also used on much of the main gallery, where the roof was replaced and a louvered skylight added. ARO worked with George Sexton Associates to tune the daylighting, which responds to exterior environmental changes, and refine the electric lighting scheme, which is executed by digital projectors embedded within a recess around the skylight and mirrors. The latter bounce the projectors' light toward the paintings. The rear wall, which holds the main triptych, was moved six inches inward so that a shadow cast by the soffit no longer cuts off the top of the artwork.

The team also edited out extraneous elements.

"We've renovated probably half a dozen midcentury modern buildings," said ARO partner Adam Yarinsky. "They get diminished over time by incremental things: surface conduit, the stray light switch, the thermostat. The opportunity to cleanse that was important."

ARO also discreetly integrated code-necessitated features like a fire suppression system and exit signs, none of which are visible from the inner sanctum. This attention to detail has brought the Rothko Chapel as close as it's ever been to an ideal place for spiritual communion with art.



Elizabeth Felicella



James Wines crafts an appropriately “off-white” interior for the fashion house Off-White.

By Shane Reiner-Roth

Out of SITE







Previous spread: Wines was inspired by Off-White's name to create the light, monochrome interior.

Above: Metal screens and mirrored glass are meant to make the architecture recede into the background and let the clothes—their bright colors and silhouettes—come to the fore.

For James Wines, the founder and president of the cult architecture firm SITE (Sculpture in the Environment), retail design offers opportunities for visual surprise. Perhaps even bombast: SITE's iconic series of BEST big-box stores, completed across the United States in the 1970s and '80s, appeared poised on the verge of collapse or fracture. What meaning customers could find in these cryptic spectacles was located somewhere between irony and mordant humor.

Virgil Abloh, the founder of the wildly popular luxury fashion brand Off-White, cultivated a keen appreciation of SITE's visual wit when he was studying to become an architect himself. Several years later, that appreciation would turn to mutual regard: After Abloh invited Wines to design the latest Off-White storefront in a corner of Galleria Gwanggyo, the OMA-designed mall in the newly planned city of Gwanggyo, South Korea, the two were struck by how closely aligned their design philosophies were. "We share an interest in the concept of inversion," Wines said in a phone interview, "and we both like to challenge convention at every opportunity."

In collaboration with Suzan Wines, the cofounder of the New York-based architecture firm I-Beam Design, Wines conceived his most muted and ephemeral project yet. He likened his creation, comprising little more than white metal scrims and mirrored glass, to an "invisible" retail installation that retreats from

the spotlight to imbue Abloh's apparel with the illusion of weightlessness.

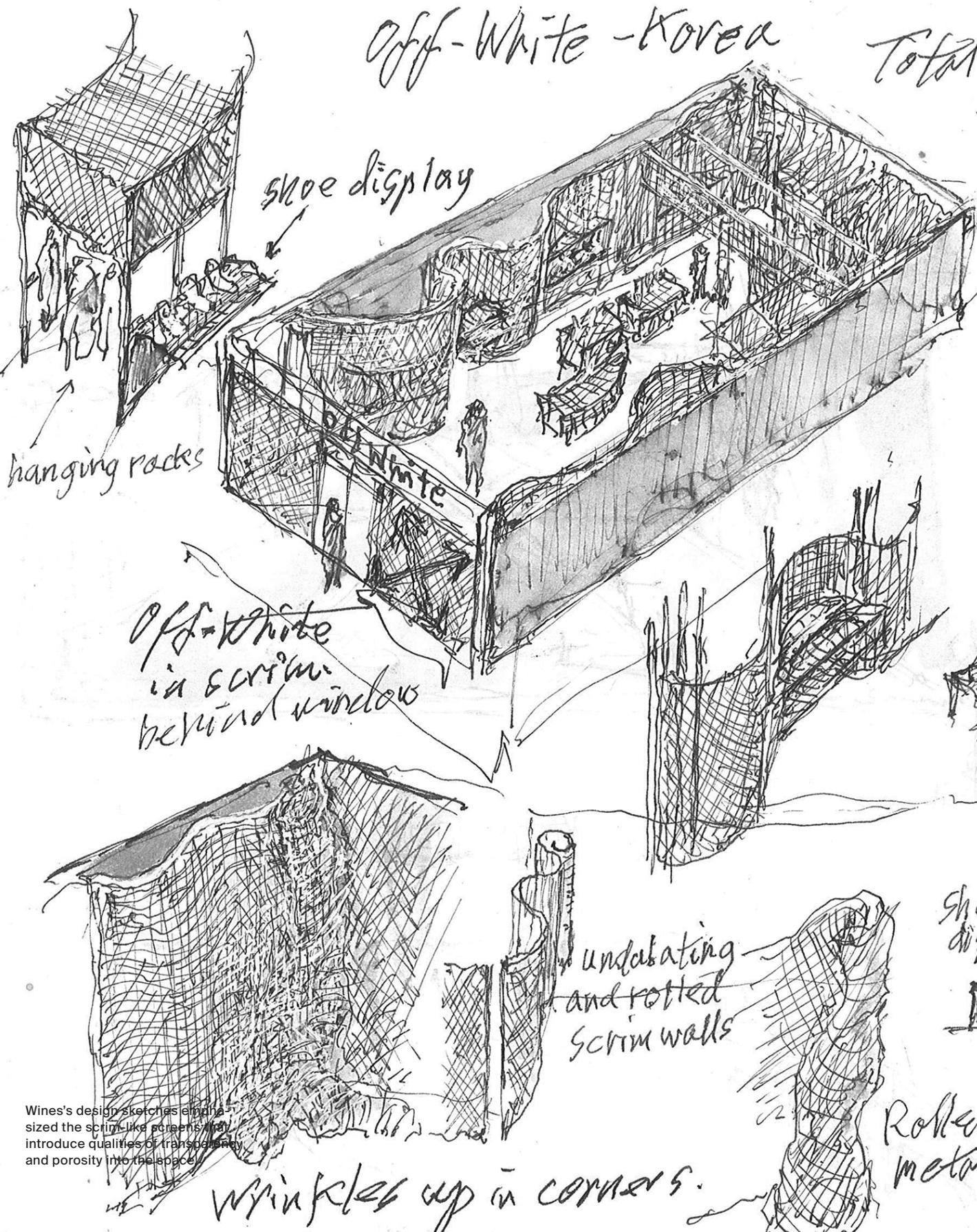
Though the design appears to quietly defer to Off-White's bold wares, it performs plenty of conceptual heavy lifting. "I always like to work with a found object for inspiration," said Wines. "For this project, that was the name of the brand itself." Interpreting Abloh's signature hue as the vast gray area of modern life, Wines sought to create moments within the roughly 900 square foot space where the white scrims would overlap to literally produce various shades of off-white.

When viewed obliquely, the undulating side walls form niches to display the merchandise while appearing to disappear behind it. Even the serpentine bench that runs down the middle of the store is easily missed, bookended by large glass vitrines containing Off-White accessories. Linear bands of lights shine evenly across the ceiling, leaving no nook or cranny for shadows to gather.

Yet Wines conceded that, unlike with much of his previous work, he is not overly concerned about how these fleeting effects translate in photography or on social media. "This project is primarily about the physical interactions between customers and the products," he explained. "It is a monochrome background, a framing device that can also disappear to just let Virgil's work shine."

Off-White - Korea

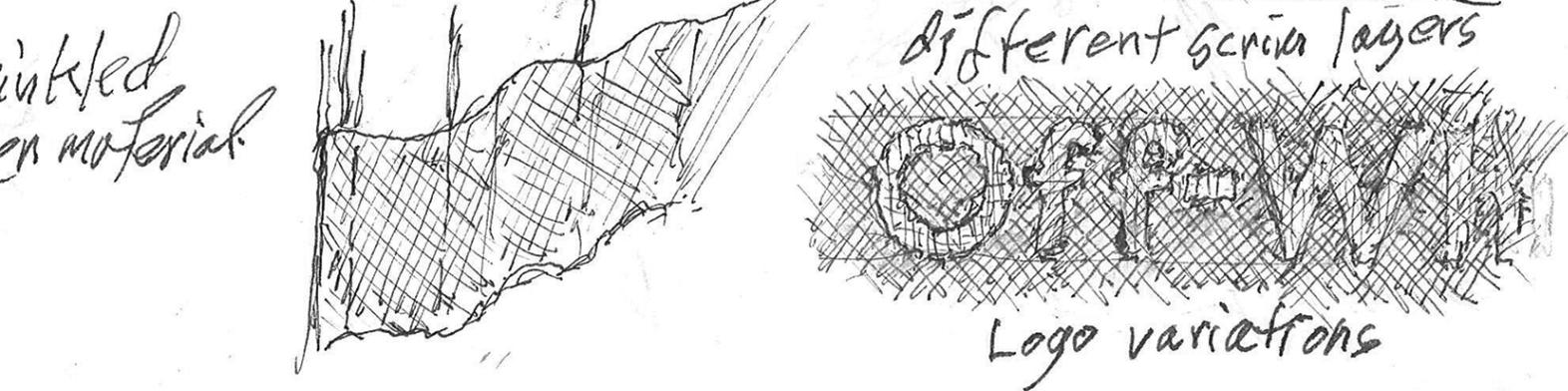
Total site



Wines's design sketches emphasize
the use of translucent materials to
introduce qualities of transparency
and porosity into the space.

J.Wines - SITE Dec 2019

Gim walls, shelves, signage



Resources

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| Golden Age Wine, page 12 | Caesarstone caesarstoneus.com | Rich Brilliant Willing rbw.com | Newport Brass newportbrass.com | PFM pattersonlynn-martin.com | Skyco skycoshade.com |
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Four Museums without Walls

Virtual galleries are too often a drag. These exhibitions—with roots in cities thousands of miles apart, but all just a click away—buck the trend. **By Phillip Denny**



Elsa Soläng



Did you know that you can now explore a cavelike house on the Spanish island of Minorca? Or soak in some quality ASMR content at ArkDes in Stockholm? Or ponder utopia in Los Angeles? I have no plans to hop on a flight anytime soon, but a slate of new online exhibitions has been keeping me busy while mostly homebound in New York City. It's feasible to visit all of these shows in the space of a few minutes or a few hours. (What's the rush—have you got somewhere else to be?) And if any one of them isn't to your liking, it's easier than ever to get out of Dodge: Simply close your browser window and never look back.

Ca'n Terra: Architecture of the Earth is an absorbing presentation of an otherworldly dwelling by the Madrid- and Boston-based firm Ensamble Studio. Partners Antón García-Abril and Débora Mesa carved the house from the remnants of an abandoned quarry in 2018, but the concise exhibition was newly commissioned by 'T' Space of Rhinebeck, New York, an arts organization founded by

architect Steven Holl.

A virtual walk-through of Ca'n Terra, as the dwelling part of the quarry is known, leads you into the depths of the mostly empty caverns. A few rudimentary conveniences are in place, such as a kitchen sink in an otherwise empty kitchen, though it's unclear whether the tap is connected to running water. A bike is parked against the wall in one room, and a few cushions are laid out in another. The interiors are lightly staged in the manner of an online real estate listing, only spookier. (They bring to mind Gae Aulenti's ever-so-chic cave house La Grotta Rosa, completed in 1972 on the Amalfi Coast.)

But the highlight of *Ca'n Terra* is a set of 3D laser scans of the site as García-Abril and Mesa initially encountered it. (The pair maintain they found it by chance.) The images are positively spectral. In one scan, the hollows of the former quarry appear ghostly and glowing against a black background. In others you see through the earth as in an X-ray. Equally dramatic is an

© Ensemble Studio





animated GIF that demonstrates the architects' blunt solution to interior lighting. First we see the flash of a controlled detonation, then an enormous block of Marés sandstone falls 20-some feet to the floor, a tree coming along for the ride. An indelicate procedure that García-Abril and Mesa describe as "carving light."

The aurally charged exhibition *Weird Sensation Feels Good* is a perfect chaser to follow on the many visual, earthy delights of *Ca'n Terra*. The show claims to be the first museum exhibition devoted to ASMR (autonomous sensory meridian response), the mysterious sensation—often experienced as a subtle tingling—triggered when listening to recorded whispers, tapping, or other seemingly mundane soundscapes. Although *Weird Sensation* was installed at ArkDes in Stockholm and opened on April 8, its online format is a perfect fit for a topic that first found its foothold in an online subculture on YouTube. In his hushed, 15-minute audio introduction, curator James Taylor-Foster situates ASMR's place in a wider cultural

universe encompassing Bob Ross's landscape paintings and Björk's iconic explainer on the mysterious inner workings of her television. Much of the popular discourse on ASMR focuses on its uses as a means of self-soothing and self-care, and Taylor-Foster explores these aspects with admirable thoroughness. But whether or not the phenomenon has a place in your day-to-day life, its presentation here is both thought-provoking and literally sensational. It's a show that's not to be missed and requires a visit that ought not be rushed. As Taylor-Foster recommends, "make yourself comfortable. Feel free to sit or lie down."

As *Weird Sensation* opened to the public back in June, the Los Angeles-based A+D Museum announced its decision to permanently close its doors in the downtown Arts District amid the challenges of the pandemic. Its first all-digital exhibition, *The Future of Space*, had its run over the summer, with several dozen contributors invited to posit new formulations of the spatial in all its



Page 90: The *Weird Sensation Feels Good* show installed at ArkDes in Stockholm.

Page 91: *Artificial Skin for Mobile Devices*, an artwork by Marc Teyssier in the *Weird Sensation* show

Pages 92 and 93: Ensemble Studio's Ca'n Terra house was carved out of a Minorca stone quarry.

Above and facing page: Two installations—MUTUO's *By Multiples* and Lorena Garcia's *In.Memorial.*, respectively—featured in *Every Thing. Changes.* at the L.A. Forum for Architecture and Urban Design



varieties: personal, public, mental, digital, and so on. The show ended in mid-September—the digital gallery is “closed for construction,” according to the museum website—but you can still view many of the contributions on the organization’s Instagram feed (@aplusd_la). *The Future* is full of compelling work, such as Galo Canizares’s animated scenes reflecting on the design potential of the demo video (a new site of “paper architecture,” perhaps), Benjamin Vanmuyzen’s geometric delineations of forms afloat in the digital ether, or Seleta Reynolds and Elizabeth Timme’s poignant photographic project *Social Sickness*. The latter depicts Instagram-ready scenes of miniature figures swept up in a carnivalesque landscape of confetti, coiled ribbon, and polychrome polka dots. But for all of this outward frivolity, the project text proffers a blistering critique of the rosy future that our progressive imagining (and designing) often assures us will arrive any day now: “Excuse our French,” Reynolds and Timme write, “but this utopia is bullshit.”

The L.A. Forum for Architecture and Urban Design’s summer exhibition *Every. Thing. Changes.* picks up on this thread to document the “collective view of life in Los Angeles in its new decade.” Rather than a design think tank convened to map the outlook of life in the city amid

“these uncertain times,” a heartfelt ethic of reflection and appreciation pervades the exhibition. It abounds with tenderly presented personal histories and poetic works, many of them activated or produced during a series of events convened in early August at four sites across L.A. The show’s strengths likely stem from its unique development: *Every. Thing. Changes.* was kick-started by a corps of writers and poets who then invited designers and artists into the fold to extend the conversation into space. Everything changes indeed, but not always for the worse. As all these exhibitions demonstrate, the efforts of enterprising curators, artists, and architects are prompting a spate of creative new work in the field. While the initial coronavirus outbreak and subsequent lockdowns last spring left many curators and organizations scrambling to pivot to virtual formats, these projects are for the most part digital-born. It’s a promising first wave of experiments that might turn out to be the leading edge of a renaissance for exhibition-making, both in digital and nontraditional forms. Against the backdrop of the ongoing pandemic, struggles for social justice, and climate catastrophe, these exhibitions reach beyond walls and offer opportunities to reconnect with a wider world amid so much isolation.



Takashi Homma

Machines for Viewing

Photographer Takashi Homma gets up close and personal with Le Corbusier's body of work. By Samuel Medina

A hundred years ago it may not have been immediately obvious to the average person what "being" modern meant, nor even what its value was. But for Le Corbusier, it was an imperative, requiring one to be receptive to the productive tempo of modernity itself. Commodities, entire systems of knowledge—all that was once separated by geographic distance or economic barriers suddenly lay within arms' and ears' and eyes' reach. If only his aloof readers and peers could see the changes unfolding around them, Le Corbusier lamented, they might begin to grasp.

One first needed to *learn* to see (according to this high-handed heuristic, anyway), and architecture would facilitate such an education. Demonstrating an acute

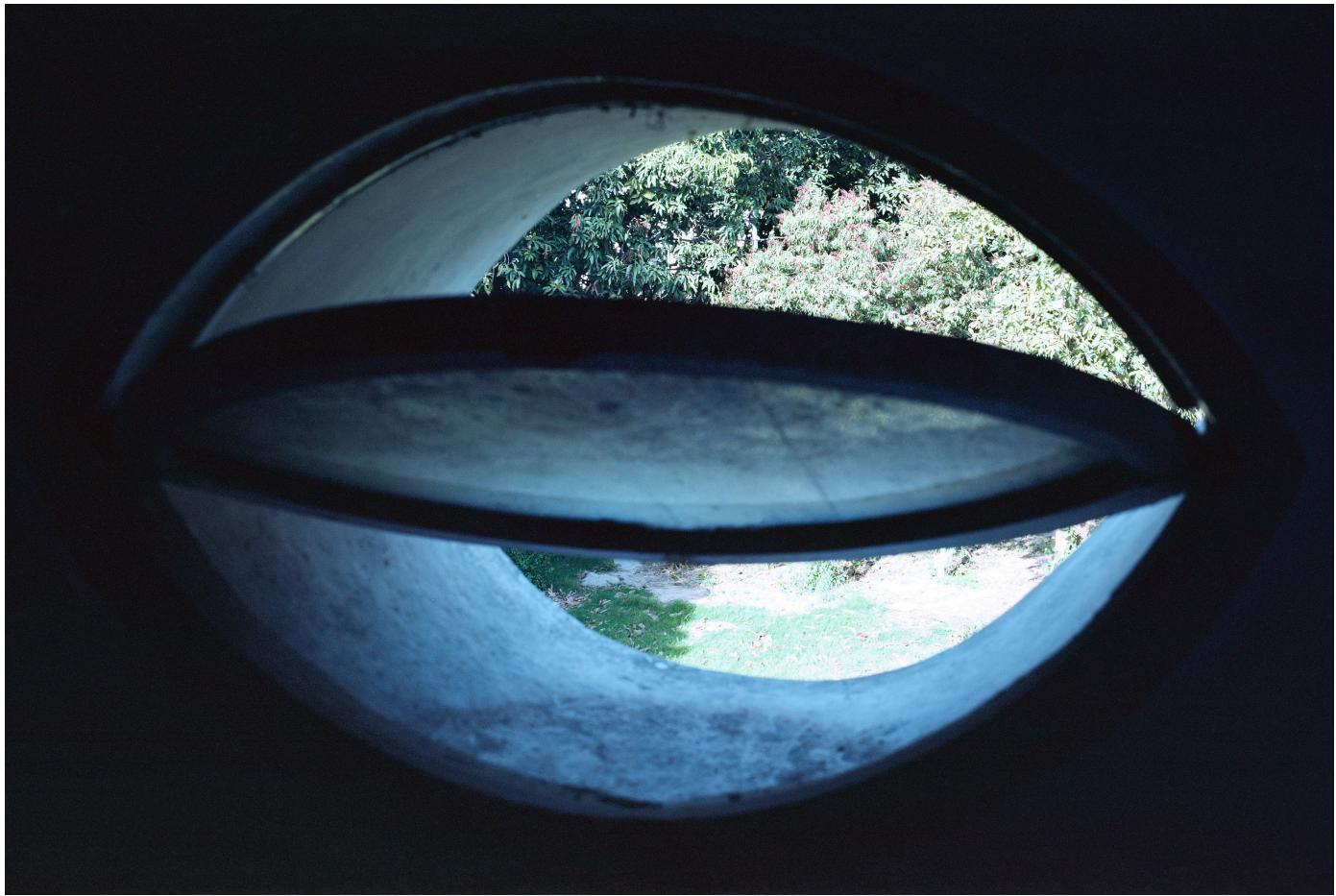
sensitivity to conditions of enclosure and threshold, Le Corbusier carefully coordinated domestic interiority with the grandness of natural landscapes. It is to this aspect that Japanese photographer Takashi Homma pays obsessive attention in *Looking Through: Le Corbusier Windows*, published by the Canadian Centre for Architecture/Koenig Books.

With support from the Window Research Institute, the idiosyncratic foundation underwritten by the Japanese manufacturer YKK AP, Homma traveled to 18 of Le Corbusier's buildings, unorthodox brief in hand. Preoccupying himself in the main with their interiors, he would catalogue the windows of the Villa Savoye, Le Corbusier's Paris penthouse, and the one-story house the architect



Facing page: Sanskar Kendra
(Museum of Knowledge) in
Ahmedabad, India.

This page: View from the High
Court of the Palace of Justice in
Chandigarh, India.



Takashi Homma

built for his parents on the banks of Lake Geneva, in Switzerland, among other projects. There are exceptions, of course, such as the monumental civic complex in Chandigarh, India, where windows or wall openings afford self-reflective views of the architecture and of its manifold motifs. But by and large, Homma assumes a near-forensic pose, sidling up close to pane glass, stained glass, glass block, portholes, sills, shutters, mullions, jambs, latches, dust, must, grime, streaks, nooks and crannies, crevices and cracks.

Altogether, Homma offers us an inventory of visual effects—texture, reflectivity, light and shadow—as well as a socio-ecological index of use and neglect. For historian Tim Benton, whose accompanying essay provides conceptual heavy lifting, Le Corbusier's fixation on innovating novel “forms of fenestration” reached its height in the late 1920s, with a harebrained scheme for a self-regulating curtain wall. From there, his perspective was to “evolve” from a polemical “campaign to change everything to a search for age-old satisfactions.” This movement was not necessarily tantamount to resignation as much as it reflected architecture’s own dislocation from the center of technological and political activity. “Being modern” only got easier from there.

A pivoting almond-shaped window from the Pierre Jeanneret House in Chandigarh, India. The home's namesake was Le Corbusier's cousin and design associate.

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